

Spring 4-7-2002

Senior Recital: Jessica Brams-Miller, soprano

Lehigh University Music Department

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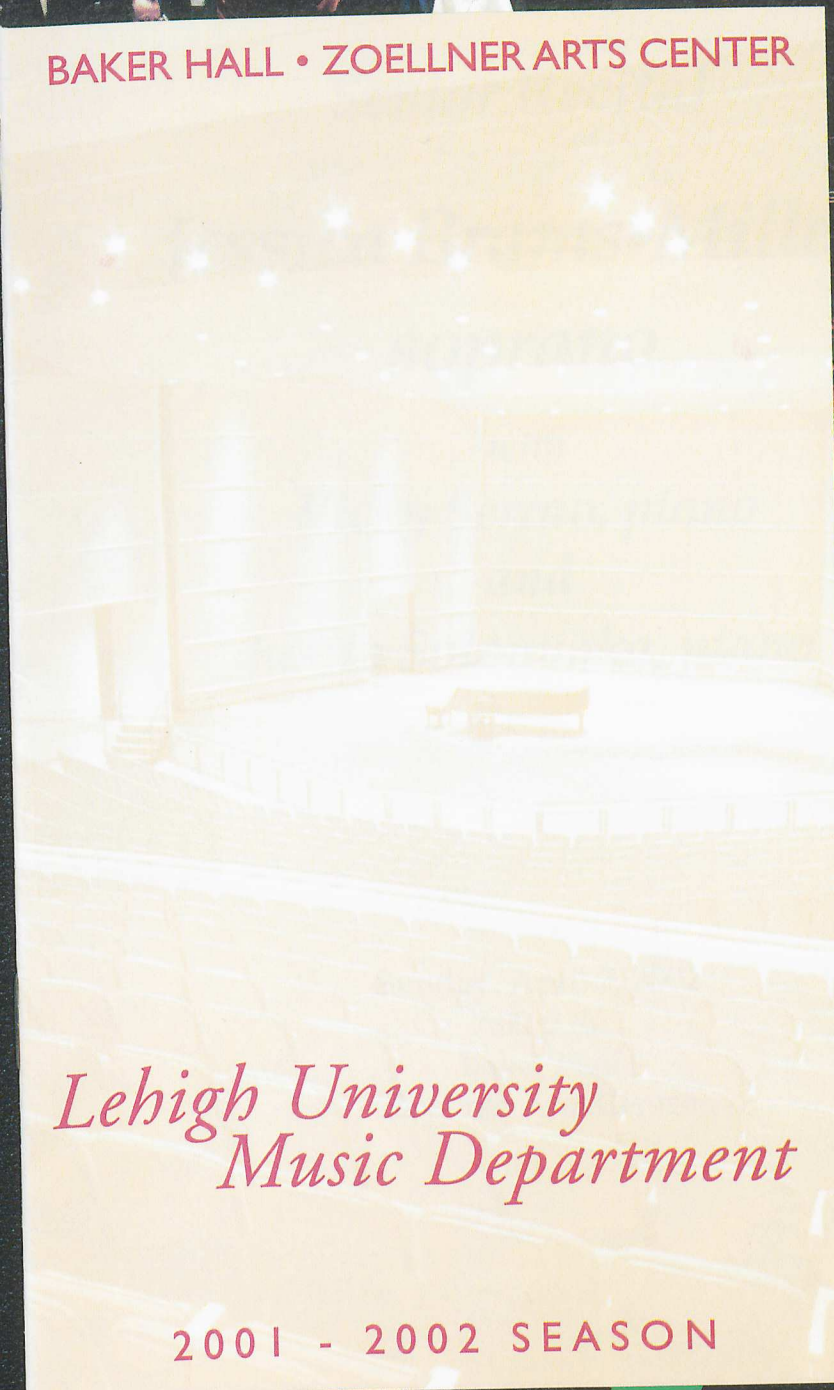
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BAKER HALL • ZOELLNER ARTS CENTER



*Lehigh University
Music Department*

2001 - 2002 SEASON



*Lehigh University Music Department
presents*

Senior Recital

*Jessica Brams-Miller,
soprano*

with

*Vicky Serrao, piano
and*

Justin Solonynka, piano

Sunday, April 7, 2002

7:00 p.m.

Baker Hall

Zoellner Arts Center

Welcome to Zoellner Arts Center!

We hope you will take advantage of all the facilities, including Baker Hall, the Diamond and Black Box Theaters, as well as the Art Galleries and the Museum Shop. There are restrooms on every floor and concession stands in the two lobbies. For all ticket information,

call (610) 7LU-ARTS (610-758-2787).

- *To ensure the best experience for everyone, please:*
- *Bring no food or drink into any of the theaters*
- *Refrain from talking while music is being performed*
- *Refrain from applause between movements*
- *Do not use flash photography or recording devices*
- *Turn off all pagers and cellular phones*
- *Turn off alarms on wrist watches*
- *Do not smoke anywhere in the facilities*

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Assistant Professor - William Warfield

Lecturers - Eugene Albulescu, David Diggs

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Folksongs, Fairytales, and Storytellers

A senior recital by

Jessica Brams-Miller, soprano

La courte paille

Francis Poulenc

(1899-1963)

1. *Le sommeil*
2. *Quelle aventure*
3. *La reine de Coeur*
4. *Ba, be, bi, bo, bu*
5. *Les anges musicians*
6. *Le carafon*
7. *Lune d'Avril*

Die Meerfee

Robert Schumann

(1810-1856)

Elfenlied

Hugo Wolf

(1860-1903)

Das Veilchen

W.A. Mozart

(1756-1791)

Cuatro madrigals amatorios

Joaquin Rodrigo

(b. 1901)

1. *¿Con qué la lavaré ?*
2. *Vos me matásteis*
3. *¿De dónde venís amore?*
4. *De los Alamos vengo, madre*

Intermission

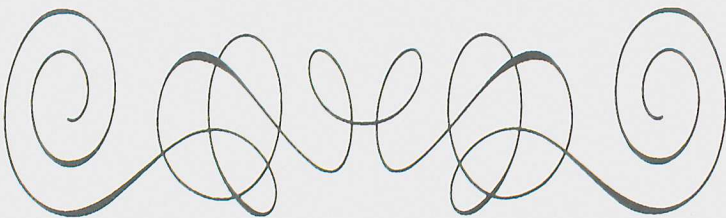
Selections from Folksong Arrangements: Benjamin Britten
Moore's Irish Melodies (1913-1976)

1. *How sweet the answer*
2. *At the mid hour of night*
3. *'Tis the last rose of summer*

Too Many Mornings Stephen Sondheim
No one is Alone (b. 1930)
Children Will Listen

How Could I Know Marsha Norman

Fields of Gold Sting
New York State of Mind (b. 1951)
Billy Joel (b. 1949)



ABOUT THE ARTISTS

Jessica Brams-Miller, soprano dates her singing all the way back to the carseat at the age of four while on the way to visit her grandparents. She began singing with the Community Music School of Allentown Kantorei Choir when she was eleven years old. During high school, she began private voice lessons with Dr. Yvonne Robinson, and has continued her vocal pursuits here at Lehigh with Debra Field. Jessica has previously been seen in Lehigh University Music Department productions of *A Little Night Music*, *Le Nozze di Figaro*, *The Pirates of Penzance*, and was seen last night in the *Scenes from Opera* and Music Theater performance. She is also an avid participant in the Lehigh University Choir, having performed with them since she was a sophomore. She would like to thank her family for putting up with her quirks, her friends (especially Katie, Ryan, Merry, and Justin), the Wegman's Crew, the familia at Buca di Beppo, and, as always, Mr. Mouse.

Vicky Serrao, accompanist, is an experienced performer, accompanist, and music teacher who has worked with Moravian College, Municipal Opera Company, and several area schools. Today, she teaches music at KidsPeace in Allentown and is a piano instructor in the Lehigh Valley.

Justin Solonynka, pianist, started piano lessons when he was eight years old and wrote his first composition, *Sonateeny*, when he was twelve. He began composing children's music for theatrical productions at a nearby camp when he was fifteen. Justin continued composing for children's shows in high school and college while honing his skills as both a jazz and a classical pianist. As one half of the rock duo Less Miserable, Justin's music started to reach a wider audience in the Lehigh Valley, which found his off-beat lyrics and musical wit intriguing, or at the very least moderately amusing. Justin has performed his unique blend of "Jazzical Fusion Pop 'n' Roll" for audiences throughout the Lehigh Valley and beyond. He combines standards, original rock songs, and storytelling for shows that are enjoyed by people of all ages, both sexes, and most shoe sizes.

PROGRAM NOTES

"Once upon a time"... how often have we heard those words used by our parents as they prepared to tell us a story that would take us on a voyage of the imagination? Storytelling is one of the great gifts of humanity. It is a way in which cultures and peoples pass on their traditions and heritage. From the time of Greek and Roman mythology, to the Bible, to the Brothers Grimm, to Harry Potter, stories hold a strong position in our lives from the time we are very young.

Francis Poulenc used stories for young children as his base for *La Courte Paille*. The seven pieces were based on the poetry of Maurice Carême and were originally written for Poulenc's friend, a soprano, while she was pregnant with her first child. Poulenc balances the series beautifully by alternating playful pieces like "Quelle aventure!" and gorgeous, lullaby influenced music like "Le sommeil". Despite the fact that the pieces are dedicated to children, they should be sung, and listened to, by adults. Still, Poulenc hones his skills as a storyteller and as a musical comedian in these pieces.

The three German pieces in this program were chosen not only because of their storytelling qualities, but also because they literally embody the idea of a "fairytale" since their subjects are fairies or fairy-like. Schumann's *Die Meerfee* is light in its structure with the piano and the voice echoing one another and creating a feeling of tip-toeing over the waves with the light touch of a fairy. Wolf's *Elfenlied* is a playful piece that is meant to seem somewhat mischievous and cartoon-like, which is emphasized by the delicate accompaniment. Wolf had excellent relationships with children, and his love for them often comes through in his music. *Das Veilchen* is a rare Mozart Lied since it is through composed, unlike most of his other lieder. In fact, this piece is hardly a Lied and more of an Italian *scena*, a miniature tragedy that uses musical imagery to emphasize the text. Listen for the drooping notes in the beginning of the piece that describe the violet's "bent over" head, and listen also for the change in mood as the violet expresses its wish to be plucked by the young shepherdess.

Musical imagery also appears extensively in Rodrigo's *Cuatro Madrigales Amatorios*, which are based on traditional Spanish music from the sixteenth century, which has been passed down as folk music. The text painting in this piece is most apparent in "¿De dónde venís, amore?" where a young lady is pestering her lover into telling her where he has been. "I know full well where," she says in a high descending line. In the end of this song, she laughs at him, as if to brush him off without a care.

The selections from Benjamin Britten's arrangement of Moore's Book of Irish Songs are two nocturnes and a nostalgic aria which all approach love from a different perspective than the Rodrigo pieces that precede them. All three of the pieces carry a great amount of sorrow and melancholy in their words of love lost or unrequited.

Stephen Sondheim's musical theater productions are often examinations of love set into story environments. The musical *Into the Woods* explores a variety of relationships by placing them into fairy tales like Rapunzel, Cinderella, and Jack and the Beanstalk. In *Follies*, Sondheim approaches loves lost and regained, and dreams deferred or unfulfilled. The messages Sondheim manages to evoke are of hope and the idea that we are all connected in some way.

The last three pieces are by modern storytellers who, in the same vein as Sondheim, have used different kinds of love to create pieces that have touched a widespread "fan base". We have the memory of a true love and what it comes to be with age (*Fields of Gold*), love for a place that embodies aspirations and a way of life (*New York State of Mind*), and longing for a lost love and the wish that the remembrance of love will be celebrated rather than mourned (*How Could I Know*). These three pieces have been favorites of mine for a long time, and in some ways have influenced me as a singer and as someone who loves music.

This recital is the culmination of a lot of hard, but thoroughly enjoyable, work. I hope you enjoy listening to these stories and the music of storytellers as much as I have enjoyed learning them and making them my own.

— Jessica Brams-Miller

Don't miss the upcoming recitals!

Senior Recitals

Cris Frisco,
tenor

Sunday, April 28 at 4 p.m.

Thomas Gamarello,
tenor

Sunday, May 5 at 7 p.m.

Junior Recitals

Katherine Fay,
piano

Sunday, April 21 at 2 p.m.

David Dunham,
saxophone

Sunday, April 21 at 3 p.m.

**Baker Hall
Zoellner Arts Center**

Lehigh University Music Department

2001-2002 Season

September

- 12, 14 at 8 pm, Rossini's *Il barbiere di Siviglia*
 & 16 at 3 pm (*The Barber of Seville*) with supertitles
 30 at 3 pm Lehigh Faculty Trio: Chou, Bakamjian, Albulescu: Haydn, Brahms, Turina

October

- 26, 27 at 8 pm Philharmonic Orchestra and Choral Arts: Tchaikovsky, Brahms, and Dvorak's Cello Concerto

November

- 1 at 8 pm Fusion Fest: Herbie Hancock, Chick Corea, Miles Davis
 2 at 8 pm Jazz Ensemble, Band and Combo: Ellington, Basie, Thad Jones
 3 at 8 pm New York Jazz Rep Orchestra: *A Tribute to Artie Shaw*

December

- 1 at 8 pm Wind Ensemble: *Pipes and Band: Music of Ireland and Scotland*
 3-7 at noon Noon Recitals: Solo performers and chamber groups
 7 at 8 pm Philharmonic Orchestra: All-Tchaikovsky, including Piano Concerto No. 1
 9 at 4, 8 pm Choral Arts: *Christmas Vespers* at Packer Chapel

January

- 25 at 8 pm Lehigh Faculty Trio: Chou, Bakamjian, Albulescu: Dvorak, Beethoven, Tcherenpin

February

- 3 at 3 pm Jazz Faculty Combo: Music of Elvin Jones
 16 at 8 pm Senior Recital: Jeffrey McDermott, baritone
 17 at 2 pm Senior Recital: Meredith Flaster, soprano
 17 at 4 pm Senior Recital: Martín Utreras, pianist

March

- 23 at 8 pm University Choir: Bach, *Magnificat*; Cantata 4; Orchestral Suite No. 3
 24 at 3 pm Eugene Albulescu, pianist: Haydn, Mozart, Beethoven

April

- 6 at 8 pm Scenes from Opera and Musical Theatre: Fully-staged excerpts
 7 at 3 pm Symphonic Band
 7 at 7 pm Senior Recital: Jessica Brams-Miller, soprano
 12 at 8 pm East Winds Quintet: Faculty perform Nielsen, Barber, Carter
 18 at 8 pm Fusion Fest: Led Zeppelin and Jimi Hendrix
 19 at 8 pm Jazz Ensemble: Classics and new music for big band and combo
 20 at 8 pm New York Jazz Rep Orchestra: *A Tribute to Miles Davis*
 21 at 2 pm Junior Recitals: Beginning on the hour, each student performs forty minutes
 24-26, 27-29 Noon Recitals: Solo performers and chamber groups
 27 at 8 pm Philharmonic Orchestra: Brahms, Mussorgsky, and winner of the Concerto Competition
 28 at 4 pm Senior Recital: Cris Frisco, tenor

May

- 3, 4 at 8 pm Choral Arts: Orff's *Carmina Burana*, Debussy's *Nocturnes*
 5 at 3 pm Wind Ensemble: *Rhapsody in Blue*
 5 at 7 pm Senior Recital: Thomas Gamarello, tenor
 6 at 8 pm LUVME: Student composers concert